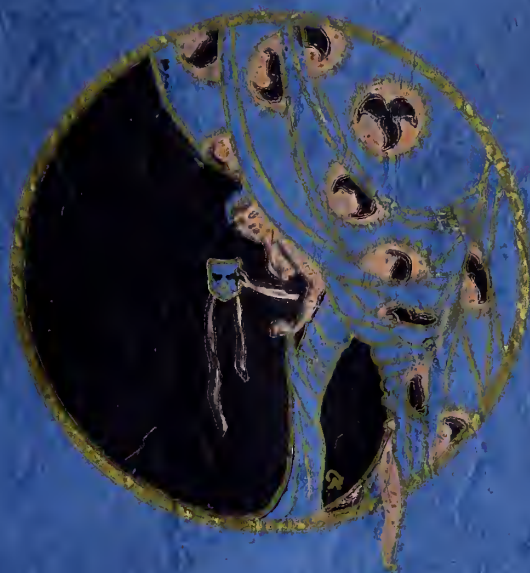


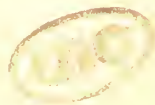
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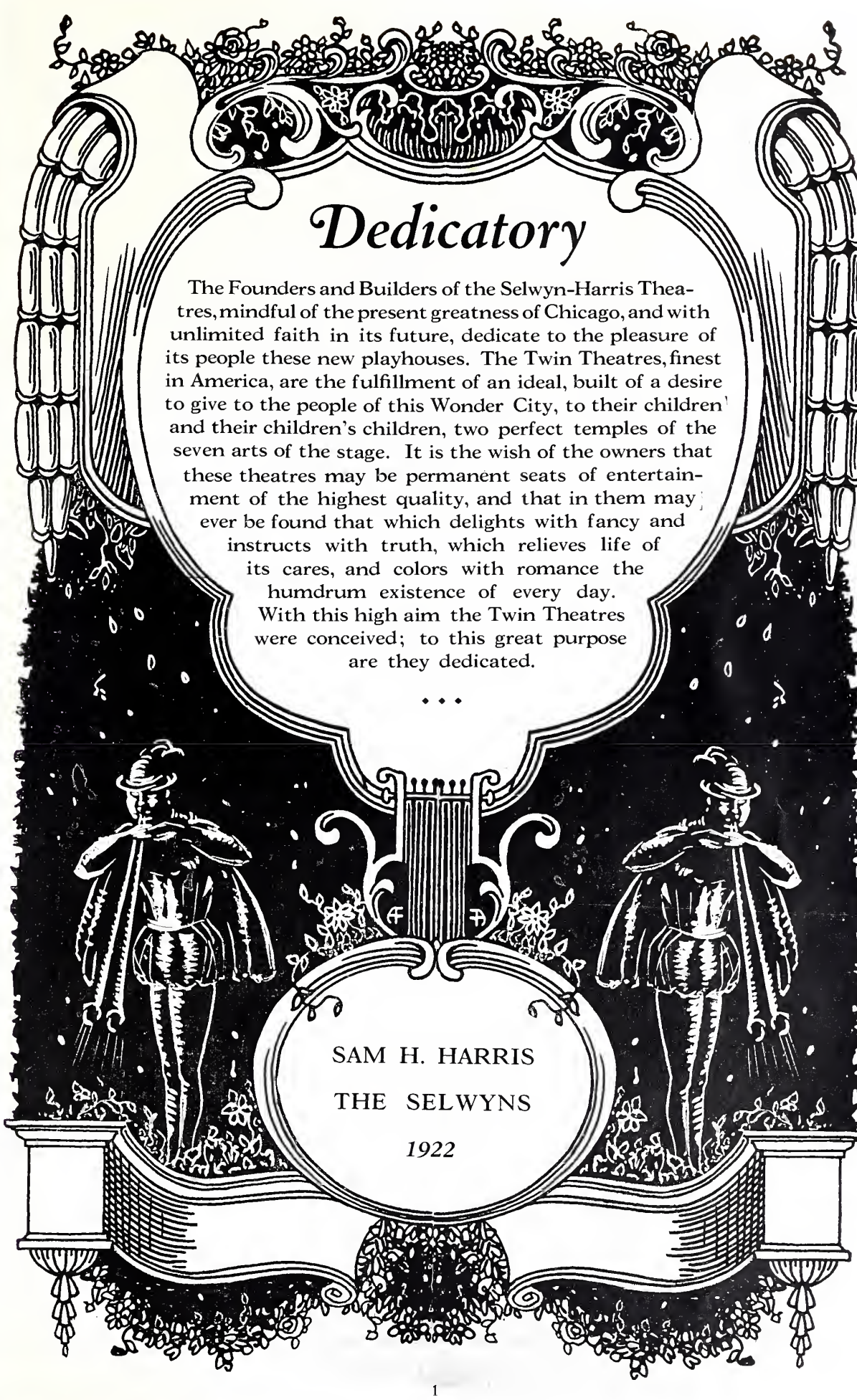
Chicago's
TWIN THEATRES

THE SELWYNS SAM H. HARRIS



Souvenir Program
1922

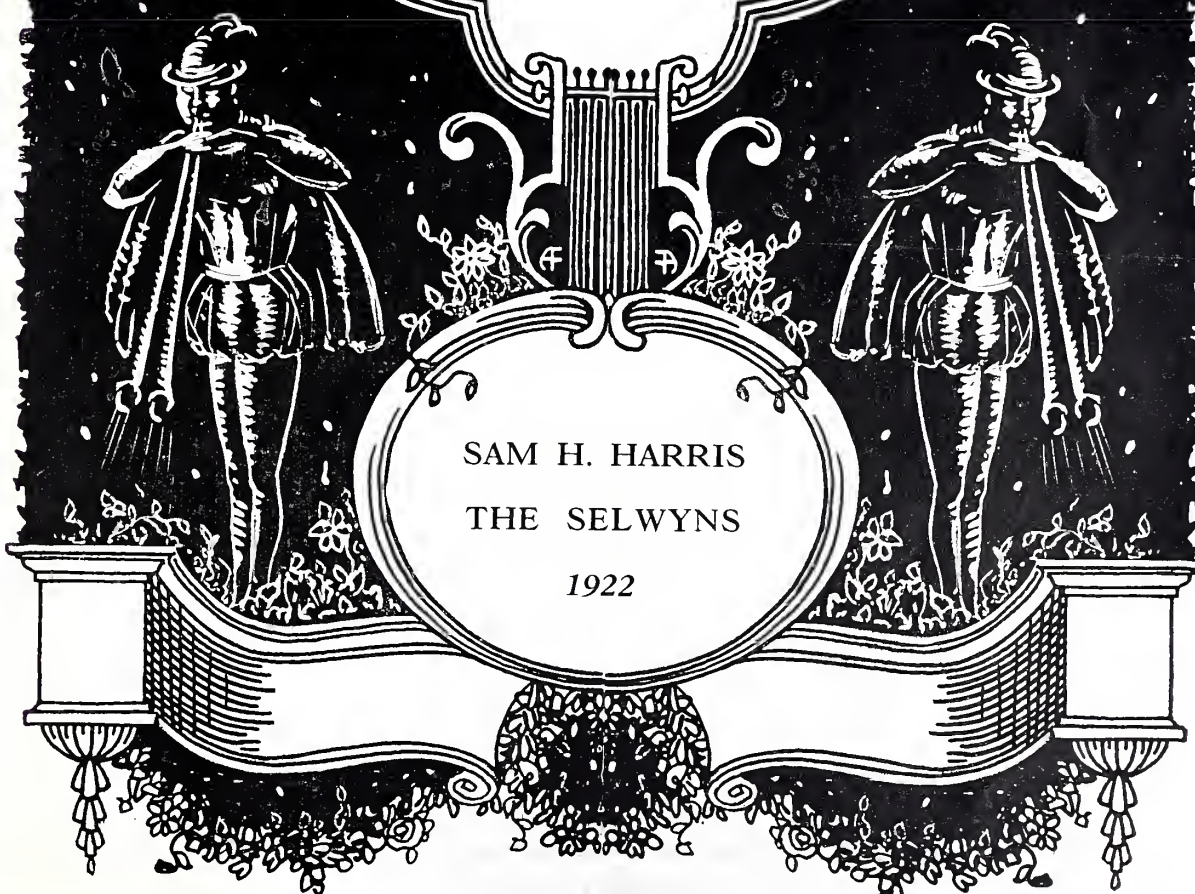




Dedicatory

The Founders and Builders of the Selwyn-Harris Theatres, mindful of the present greatness of Chicago, and with unlimited faith in its future, dedicate to the pleasure of its people these new playhouses. The Twin Theatres, finest in America, are the fulfillment of an ideal, built of a desire to give to the people of this Wonder City, to their children and their children's children, two perfect temples of the seven arts of the stage. It is the wish of the owners that these theatres may be permanent seats of entertainment of the highest quality, and that in them may ever be found that which delights with fancy and instructs with truth, which relieves life of its cares, and colors with romance the humdrum existence of every day. With this high aim the Twin Theatres were conceived; to this great purpose are they dedicated.

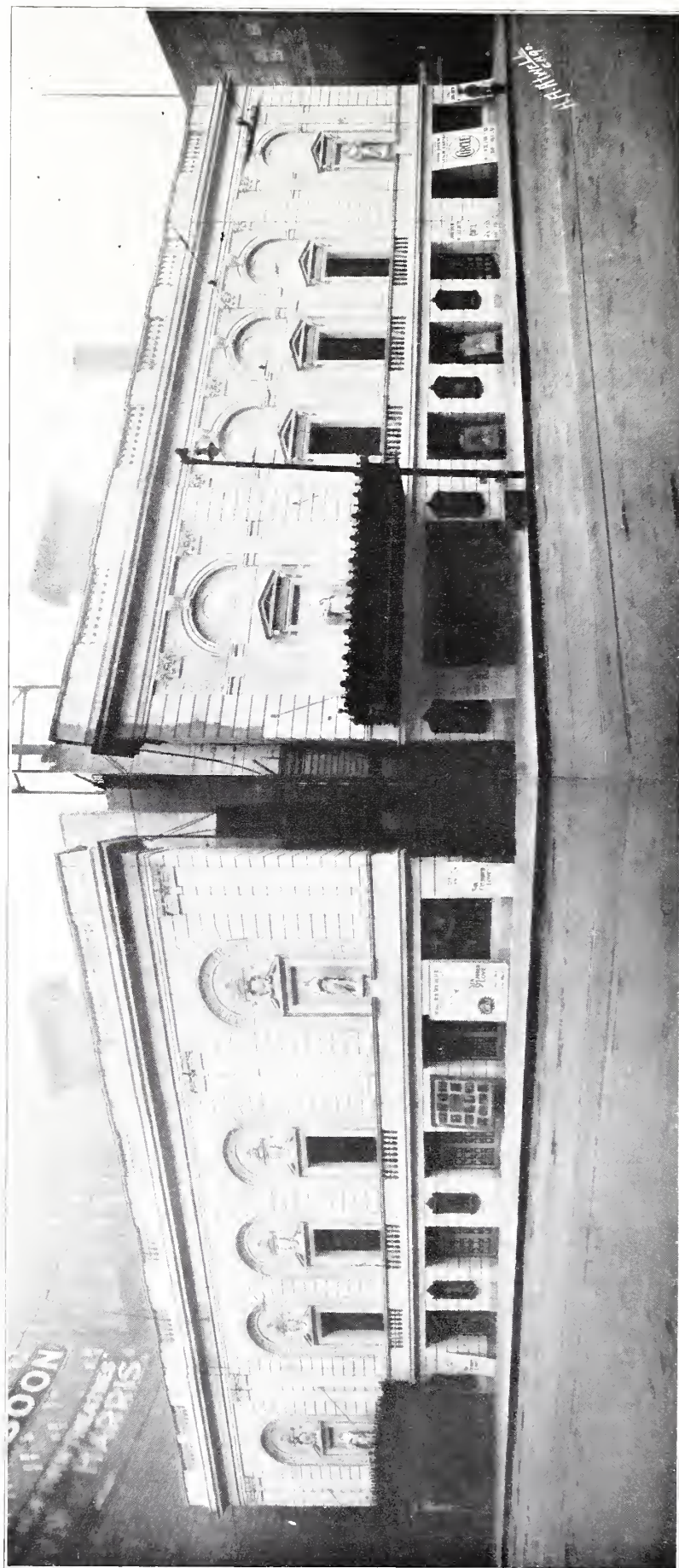
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SAM H. HARRIS

THE SELWYNS

1922



Chicago's New Twin Theatres as they looked on the morning of September 14th, 1922

"For the Glory of Chicago"

By O. L. HALL

(Dramatic Editor of the Chicago Journal)

THERE is nothing in the growth of a city which arouses livelier interest or creates a greater thrill than the dedication of a new playhouse. A theater is more than a place of entertainment; it is a seat of community pride. The charm of a city is measured, by the stranger within its gates, by the volume and quality of entertainment he may find in it, and a city's maturity is gauged by the fondness of its people for harmless and exhilarating play and by their ability to promote and support the means of gratifying that fondness.

The theater is the most nearly perfect institution yet devised for the entertainment of mankind. It has existed for thousands of years—almost from the beginning of civilization—and has endured, unaltered in purpose, though constantly enriched in means, from the time when man first found delight in observing himself copied, flattered or ridiculed by other men having the actor's gift.

The city that would justify its claim to greatness points not to its trade balances, but to the capacity of its people for the enjoyment of life. This capacity is evidenced by comfortable homes, clean streets, great park areas, by libraries, museums and art galleries, but it is evidenced by nothing more than by the number and beauty of its theaters. Nothing gives to a city finer

distinction than the possession of a group of attractive playhouses. The stage is indispensable to the welfare of any community.

If the dedication of a theater is an event of recognized importance in the life of a community, the simultaneous dedication of two playhouses, twin temples of the most democratic of the arts, is an event to stir the imagination. Here, side by side, have arisen two splendid buildings to attest the faith of famous showmen in the future greatness of Chicago. The Selwyn and Harris theaters represent a rare and lovely gift to an appreciative public. They represent more than at first glance may be seen, for they are a measure of the esthetic rather than of the material growth of the city.

The owners of these theaters, the Messrs. Selwyn and Sam H. Harris, in bestowing their gift upon Chicago, are generous beyond example. From the time when, in October, 1837, Harry Isherwood and Alexander MacKenzie introduced the drama here at the Sauganash theater, through all the years of the amazing progress of this wonder city, no manager or group of managers has performed a single act of generosity equalling that of the Messrs. Selwyn and Mr. Harris.

The theatrical history of Chicago may be written more easily in names than in dates and events. Some are the names of men now living, and failure to list



O. L. Hall, one of America's leading authorities on the Theatre

them here does not detract from the value of their services. Many names shine brightly in the eighty-five years of managerial history of the local stage, and there is not a man in the long line who would not be proud tonight to stand sponsor for these new playhouses. John B. Rice, James H. McVicker, Richard Hooley, John A. Hamlin, J. H. Haverly, Frank E. Aiken, W. B. Clapp, C. E. Kohl, Will J. Davis—one can not write the history of the Chicago stage without naming them. They were valiant fighters for the glory of the growing city and helped to spread its fame.

The formal opening of the Selwyn and Harris theaters is an event outshining any single achievement of those respected pioneers. The Messrs. Selwyn and Mr. Harris are likewise makers of history, as well as builders and operators of playhouses.

They know well what they are doing. They have long occupied positions in the front rank of American producers of theatrical entertainment. They have held to a high plane of activity and have made enviable reputations as courageous, energetic, high-minded managers. They have sought to make their names trade-marks of excellence. By producing the best obtainable plays they have merited and found prosperity, and out of the success of their numerous and varied enterprises have grown these two handsome playhouses.

In the case of theaters, as much as with human beings, handsome is as handsome does. To what purposes these houses will be given is amply indicated by the past and present interests of the owners. In their activities they passed long ago the stage of experiment and doubt. They have been strong defenders of native drama and have aided many a playwright to find his public, but they have given evidence of an equal interest

in the drama of every land when it has been suitable for American audiences.

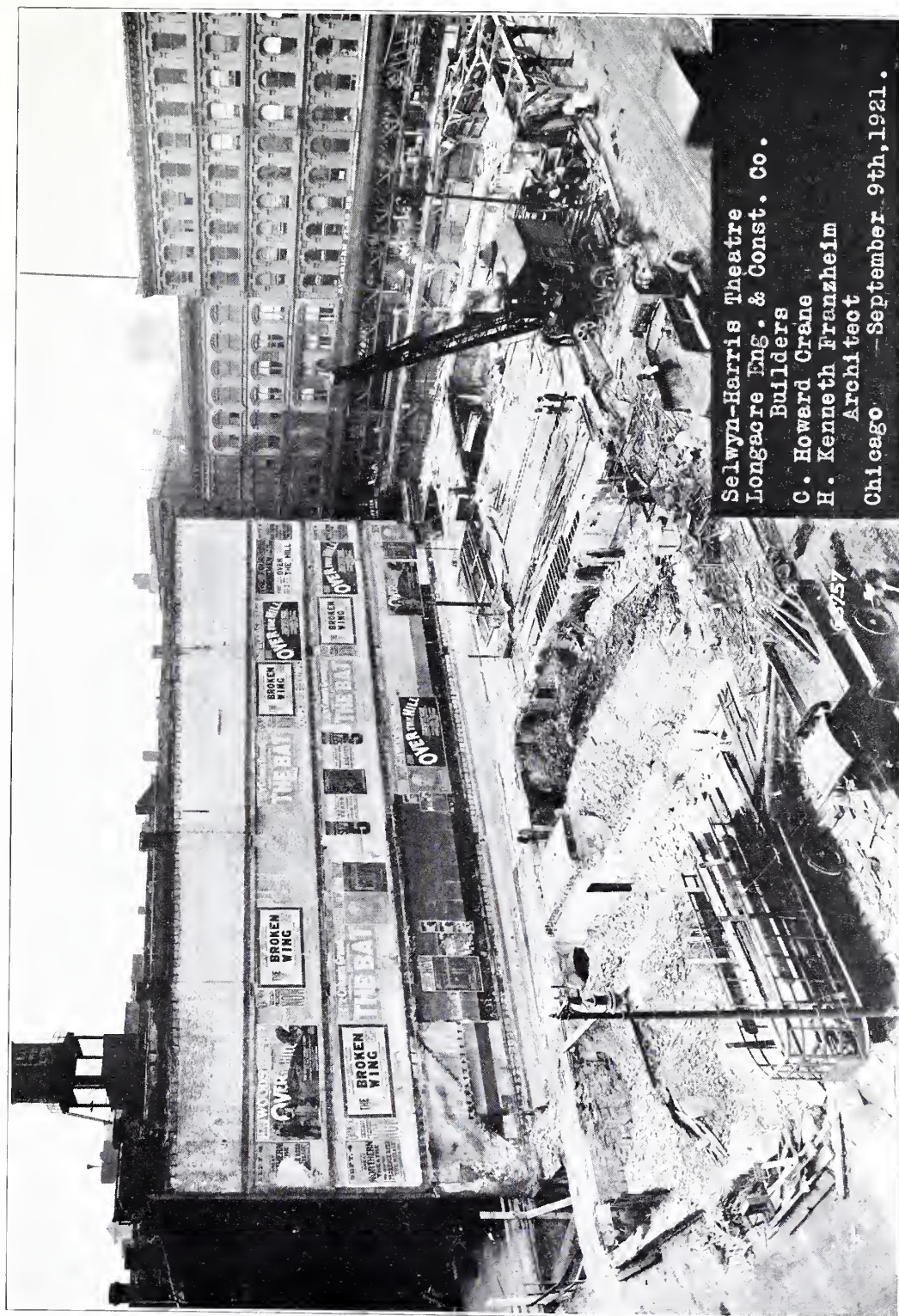
It is notable that two countries should supply the dedicatory plays for the Selwyn and Harris theaters; England provides "The Circle" for one stage, America gives "Six-Cylinder Love" to the other. These are plays believed to be representative of the nations which furnish them. Plans for the further use of these theaters include the exploitation, under the very best conditions, of drama and comedy of the highest quality.

Even as the Selwyn and Harris theaters are ornaments to the city in an architectural sense, so will they be, their owners are determined, a credit to the city as places of pleasure. Inasmuch as the names of the Messrs. Selwyn and Mr. Harris have a definite meaning to American playgoers from one coast to the other, it was a happy thought that their names should be given to their theaters in this mid-continental metropolis.

It may be taken for granted that effort to achieve perfection in the conduct of these playhouses will not be relaxed now that the important task of opening them has been so successfully accomplished. What is well begun is half done, but there is ever still something to do. All that is required to be done to keep these theaters among the very best in America will be done. The vast resources of two great producing firms and of their allies are at the command of these new houses.

Chicago gives glad welcome to the Selwyn and Harris, to their owners, to Mr. Crosby Gaige, who was chiefly instrumental in promoting the construction of the theaters; to all who will be concerned in their operation, and to the long succession of players who will find these stages ideal for their purposes.





Selwyn-Harris Theatre
Longacre Eng. & Const. Co.

Builders

C. Howard Crane

H. Kenneth Franzheim

Architect

Chicago - September 9th, 1921.

When Show Business Claimed Crosby Gaige, the Profession Gained a Real Genius

By PAUL SWEINHART

THE USUAL road to a high place in the theatrical world is along the vividly colored highway of publicity with trumpets right and trumpets left, trumpets fore and trumpets aft. Few there are who have reached the heights of affluence and station without the aid of brass band tactics.

And yet once in a while an exception is found that, through its rarity, stands out like a New York show girl on a hick town street, an exception that proves success of the biggest measure can be gained even in the world of make-believe without the aid of the tom-tom.

Illustrative of that point is Crosby Gaige of Selwyn & Co. whom Sol Bloom, hair-trigger theatrical real estate operator, once said was "the greatest financial genius of the show business." Which is some compliment when one takes into account that Lee Shubert, H. H. Frazee, "Larry" Weber and several others would pass any Edisonian test imaginable were it composed entirely of questions relating to the juggling about of millions on paper. The record of Gaige, however, shows that he has little to fear from comparison with any of them.

Crosby Gaige was born to get ahead in the theatrical or any other field; that is, he was not born in New York City. If he had been, the chances are that he would be a wise-cracking sort of individual who could tell you the location of every cabaret in the city, but who would be working as a clerk in a broker's office and dreaming of shooting Indians in the streets of Detroit. Instead, he began the first scene of his life drama in an up-State town thirty-nine years ago and liked it so well, that he remained there until it was time for him to go away to school.

The entrance into school of any lad is an important event in his life, for it marks the point at which father and mother begin to shape him for a world beater. And the heads of the Gaige family did not neglect their duty, for they decided that the young hopeful of the household should become a lawyer, with, of course, the honors of Congressman, Senator and possibly the Presidency of the United States to follow. Young Crosby thought pretty well of the plan, although his thoughts were more in the direction of being attorney in a big murder trial where mystery and crime stalked hand in hand through every sitting of the honorable court. Therefore, it was with great avidity that he began the studies which carried him through a small up-State seminary and finally matriculated him at Columbia University in 1899.

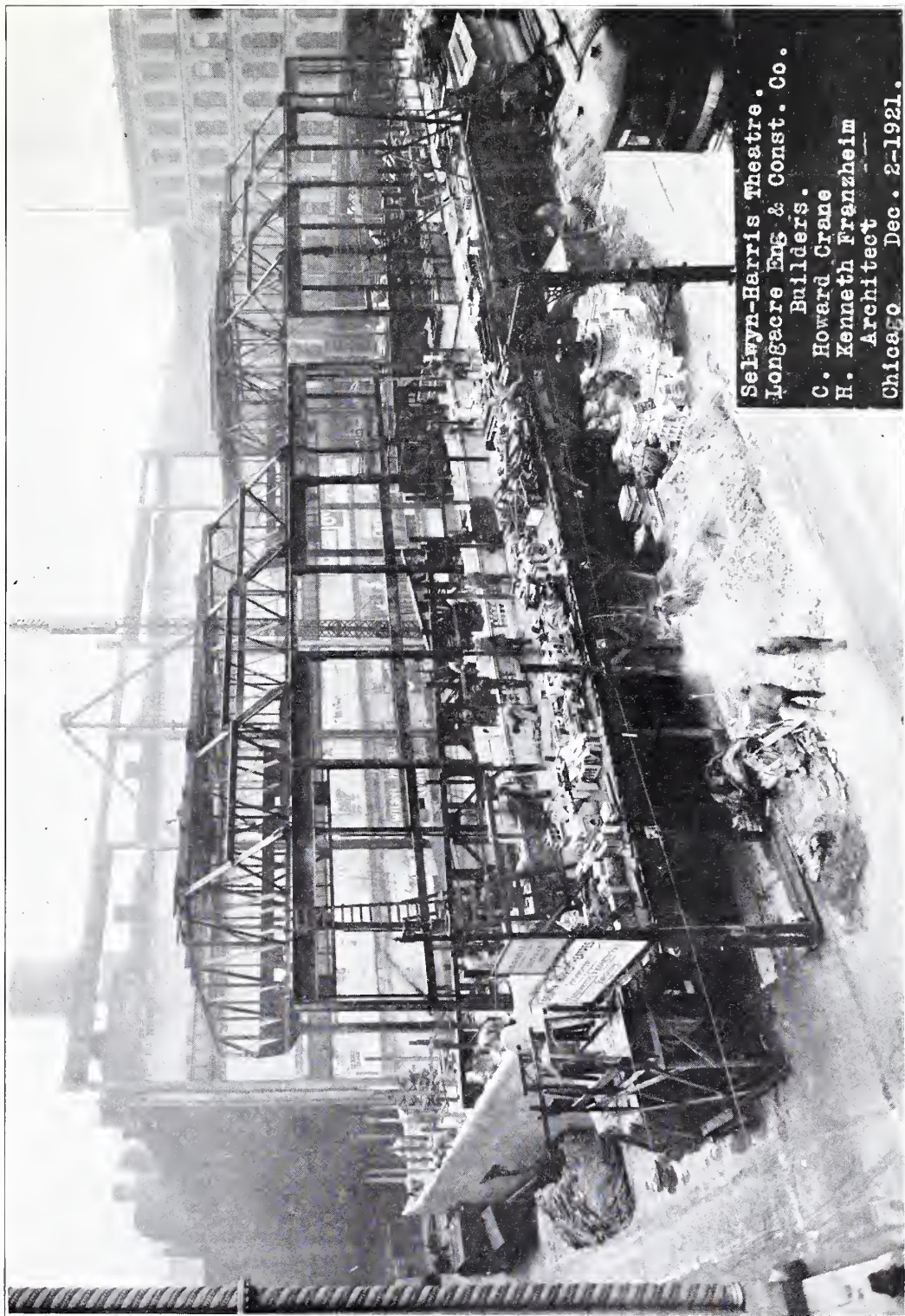


CROSBY GAIGE

But one of the unscheduled courses that almost every college has is that of conducting the college paper and, strange to say, most every boy in college wants to take just that course. Gaige was no exception and was soon employed on that Columbia Spectator—as an office-boy. When he had acquired all the tricks of that trick position, however, he was promoted to a higher position and so kept climbing until he was editor of that journal of scholastic comment and observation. He liked the idea of the work, too, and in a short time was serving news about the freshies, sophs and anybody else around the campus to the Times and other daily newspapers.

It was while thus employed that young Gaige made the acquaintance of Roi Cooper Megrue, who has since made some grand little name for himself, and together they became the victims of a dire college disease; they wanted to write the college play. Their friends remonstrated with them and they themselves

(Continued on page eight)



Selwyn-Barris Theatre.
Longacre Eng. & Const. Co.
Builders.
C. Howard Crane
H. Kenneth Frenzheim
Architect
Chicago Dec. 2-1921.

CROSBY GAIGE ALWAYS SEES TO IT THAT HIS TASKS ARE WELL DONE

(Continued from page six)

didn't know what it was all about. But the virus was working and once they were given permission they chucked all their books out of the window, figuratively speaking, and set to work with a firm conviction that Clyde Fitch didn't know the half of playwrighting and the Broadway musical comedy manufacturers would never realize how little they knew of their craft until the next Columbia play appeared. They divided the work up between them, with Megrue doing the book, Gaige the lyrics and another chap the music. Heavy were the bills for midnight electricity, sleepy were the days that followed, but, after due course, "The Isle of Illusia" was finished, staged and produced; and the trio that had turned it out were hailed as masters about the campus.

But college plays, while they are long on glory, don't bring much "dough," as they say in the show business and, with their spurs thus won, Gaige and Megrue began looking for new worlds to conquer. They did not hover into sight very quickly though, and the youngsters had very healthy appetites, which soon forced them to pay a little attention to the replenishment of their bank accounts.

This decision on their part turned them both into what might be called, through a long stretch of the imagination, restaurateurs. The name is unimportant, but the work was very much otherwise, for they undertook to feed the 2,000 students that were then at Columbia, which means 2,000 appetites four times as great as that of the average man. Every morning Megrue and Gaige would go to their steward and lay out what was to be the menu for the following day and then see that it was prepared and served in a style befitting Columbia and the stomachs of their patrons. If either Gaige or Megrue should ever go broke, they could at once start a restaurant and run it as efficiently as any Greek.

It was while serving luncheon one day, however, that the big turning point in their careers arrived, for they chanced upon a book entitled "The Lieutenant Governor" which after they had both read it, they decided would make a good play. So they went to Miss Elizabeth Marbury, then in the play brokerage business, and asked if they could dramatize it. Wheeling 'round in her chair, Miss Marbury, who might now be called "the Charles Murphy of the women voters of New York State," said certainly with one breath and with another asked them how they would like to become play readers for her at \$5.00 per week each. And right there two young men rose up from their seats and said, "When do I commence work?"

Now, play reading and restauranting do not make a very good combination, although Megrue used to do the reading in the forenoon and Gaige in the afternoon, the off member supervising the mess-hall requirements during the rest of his day.

The scheme did not work out well, however, and, after a bit, Megrue quit college altogether and joined the Marbury office, Gaige going into the office of Alice Kauser some time afterward. In both places they got good training in what a play should be, how it should be produced and all the other details of production, for both Miss Marbury and Miss Kauser knew show business down to the first principles.

Some years later Gaige met Archie and Edgar Selwyn, and when they told him that they were starting a play brokerage office, he said, "I'm with you," right on the spot and moved into their offices in the Knickerbocker Theatre Building. Later, when Edgar began to write, he bought an interest in the firm that has never been relinquished.

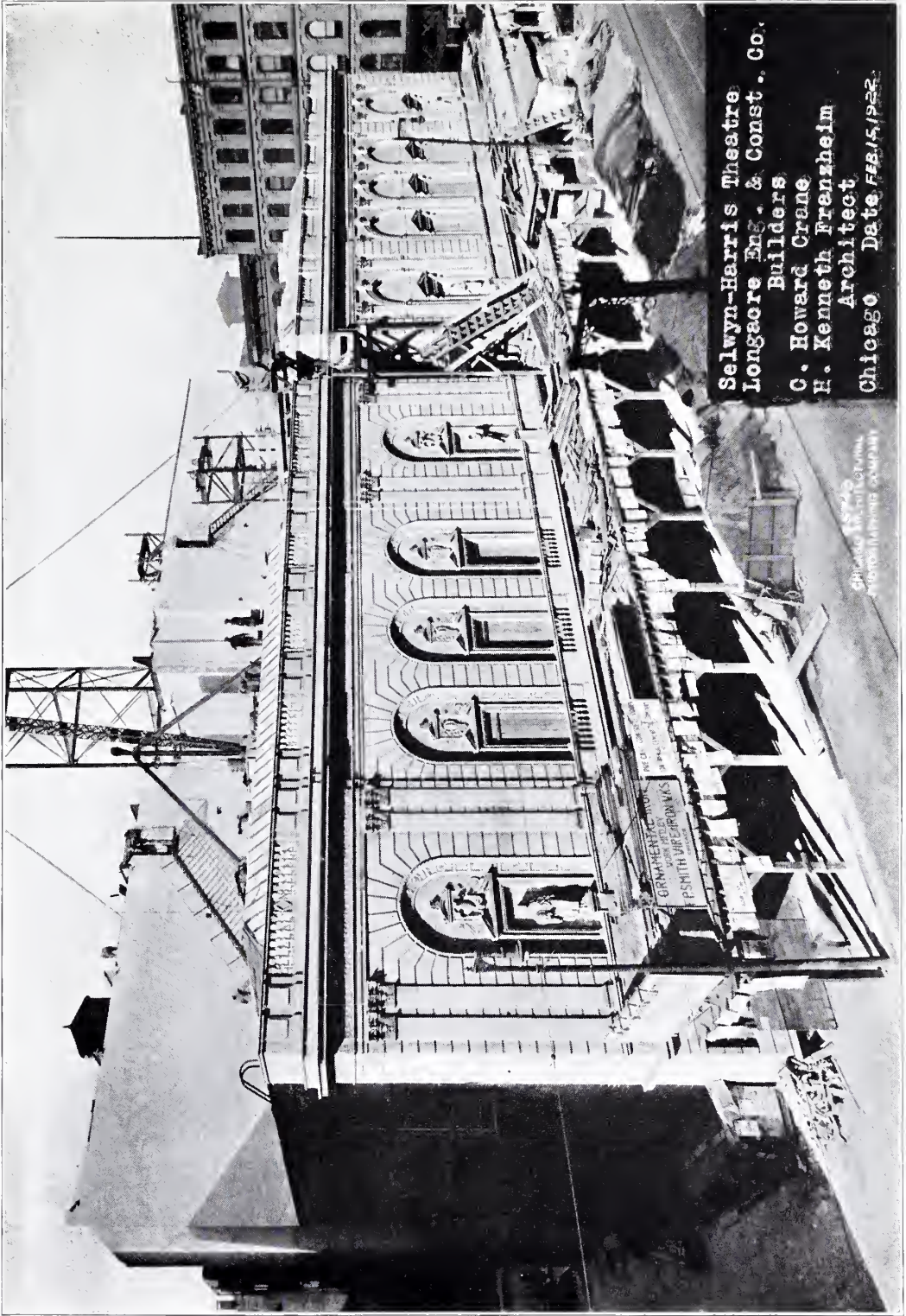
Through the succeeding years, during which Selwyn and Company became producers, Gaige devoted more and more of his time to the financial affairs of the firm and it is through his management of the intricate problems that arise in such work that he won the admiration of the real estate operator referred to before.

When Selwyn and Company began the acquiring of theatres, it was Gaige who executed most of the deals and it was under his supervision that the Selwyn, the Apollo and the Times Square have come to grace West Forty-second street in New York and the Twin Theatres in Chicago. His was the eye that planned them, arranged their finances and watched them slowly rise to completion, and all who have visited them know how well the task was done. Gaige has a complete knowledge of a theatre, whether it be as to what color scheme would be best for the ceiling or, whether their should be six or eight star dressing rooms backstage.

Outside of the theatre, Crosby Gaige is interested in farming, having a 200-acre farm in Westchester county, where he breeds Guernsey cattle; in books, for which he scours the world; in pictures, for which he searches likewise. He is a member of the Union League Club of New York and the Graphic of London. When he has nothing else to do, he plays golf.

Despite these many activities, however, very little is ever heard of Crosby Gaige as a theatrical man, for while not possessing a dislike for publicity, he is not of the temperament that seeks it. Here and there, in a transfer of property or the forming of a new corporation, his name will crop out. But even these instances are rare, by reason of the fact that dummies are generally used.

Show business might be divided into classes—one consisting of promoters and producers, and the other of business men. Crosby Gaige belongs to the latter, which is the foundation and rock bottom of the theatrical world, although the spotlight seldom glimmers upon anyone so connected. However, with a 200-acre farm in Westchester, and the endorsement of Sol Bloom, he should worry.



Selwyn-Harris Theatre
Longacre Eng. & Const. Co.
Builders
C. Howard Crane
H. Kenneth Frenthelm
Architect
Chicago Date FEB. 15, 1922.

CHICAGO ARCHITECTURAL
PHOTOGRAPHING COMPANY

Sam Harris and the 3 "T's"

The life story of a man who will not let anything get in the way of his sense of humor.

By BERNARD SOBEL

LATE! Sam H. Harris was late. It was twelve o'clock and he was due promptly for this interview; but, contrary to arrangements, he did not appear. The minutes passed by determinedly. The office force apologized repeatedly and profusely. Yet the truth could not be concealed: Mr. Sam. H. Harris was late.

Finally, after at least a twenty-minute tardiness, he walked in cheerfully and announced in very clear tones:

"I am not at all sorry because I am late." Then he rubbed his hands together, briskly as if he were warming himself before a cozy fireplace.

"I beg your pardon," I stuttered, confused. "Did you say that you were not sorry because—"

"Exactly. I came in late on purpose. I wanted to prove to you, once and for all time, that I am not the kind of man who lives by a code of popular proverbs. Popular proverbs are injurious to humor, and positively I will not let anything get in the way of my sense of humor. Successful men, of course, are always supposed to follow rules like 'Early to bed and early to rise,' but I never do. What success I have had, I made by being natural, having my little joke, and working like sixty.

"I believe that the fellow with a sense of humor is a lucky man, for humor means more than money. It is the best 'prop' in times of adversity and doubt. When George M. Cohan and I were in the theatrical business together, we got more laughs out of our failures than out of our successes. We always joked each other about them.

"How in the world did we ever happen to pick out this show for a winner?" Cohan would ask with mock seriousness; then both of us would get busy trying to prove a comical alibi.

"Nevertheless, this sense of fun had, I know, a definite effect on my business career. You see, when I was a youngster, in the primary grades, I started out to make my fortune. My first job began with the letter T—telegraph messenger. I was very proud of such an important post and especially proud of the A.D.T. cap.

"My duties were limited, at first, to the immediate district, but, after a time, they permitted me to deliver stock certificates to some of the larger brokerage houses. This experience gave me my first knowledge of large money-values and my first desire to be a money-maker myself.

"The fact that I was associating daily with prominent people, however, made me somewhat conceited. But not for long. A humorous magazine brought me to my senses. It contained a picture of a messenger boy, just like myself, sitting, sound asleep, in front of a doorway, with a neglected telegram in his hand. Underneath this picture were the words, 'A Case of Kidnap.' Well, that picture brought me to my senses. I decided that I would abandon, at once, a profession that could be made to appear so ridiculous.



SAM H. HARRIS

"That very day, I went to Miner's Bowery Theater and asked the doorman if he could use a first-class errand boy.

"Sure, bud," he said, shortly, giving me a quick optical inventory.

"The answer came so fast that it scared me. But I touched my hat out of respect to his dignity and followed him back of the stage. I was so happy that I felt I was in a dream. I was afraid that at any moment my guide would turn around and run me out, just as if I had been caught stealing under a circus tent.

"Once back of the stage, though, I took permanent possession and have never given up possession since that moment. At first, I was somewhat intimidated by the actors, especially those in the more important roles. But I soon found them a generous, sympathetic group. Evidently they were badly in need of an errand boy, for they soon had me busy chasing out for cosmetics, laundry, sandwiches, and all sorts of things.

"They were thoughtful and always gave me extra money for carfare—which I saved, however, and went on foot, even though I was afraid sometimes to pass dark alleys and empty lots. My mother was astonished at the size of my earnings until, one day, she discovered

the condition of my shoes. Then she gave me a vigorous lecture on saving carfare and wearing out shoes.

"My personal acquaintance with actors was the direct cause for starting my theatrical career. I found that actors had a great deal of leisure time between rehearsals and engagements and that they were very glad to make a little extra money whenever they could. I decided, therefore, after some time, to organize a small company. I knew it was best to give 'turkey shows'; that is, special performances on Sundays and holidays, in towns in nearby districts which had no theaters of their own.

"I was then in my teens and I must have managed to make a businesslike impression, for the actors agreed to work with me on a co-operative plan. As a result, I was soon striding into railroad stations and buying half a dozen railroad tickets at the same time while all the loungers gazed at me enviously because of my acquaintance with people of the stage.

"But the 'turkey shows' did not prove very successful. Something unexpected and comical would always happen just in time to spoil things. For instance, I took George Sidney, now in my production of 'Welcome Stranger,' as the head of a vaudeville show which I intended giving in some little town, where I rented for the performance, the hall of the Independent Order of Red Men. When I got there, however, someone else was using the hall, so I had to use the only other available place—the ball ground. It proved an excellent place for a performance until we discovered that the entire audience was coming in free of charge, by simply climbing under the fence.

"Angry as I was, I couldn't help laughing at the sight of men, women and children squeezing themselves under that fence. It would have taken a whole regiment of police to have kept that crowd out. Our loss, by the way, including fares, was ninety-five cents.

"Nevertheless, these 'turkey shows' eventually led to very large financial returns. They were the direct cause of my partnership with A. H. Woods. We produced 'turkey shows' with a regular company. This time, we put on melodrama with remarkable success. We supplied sufficient blood, thunder, lost wills, wronged heroines, and hissed villains to thrill the nation. Many of our plays, now in stock, are still thrilling a wide range of audiences.

"Where did I get the money to go into play producing? Why, through the towel industry—the second T in my history. The towels were a mere accident. One day, I saw this 'want ad':

"'Wanted—Hustling young man, not afraid of work. Good salary and commission to the right party.' I applied immediately and landed the job which proved to be something new and original—supplying towel and soap service for office buildings. This is the very same service that thousands of firms now use, but, in those days, few heard of such a service. The first day I went out, I sold the service to sixteen people. The next day, to thirty-two. When I handed in my orders, my employer looked at me seriously and said:

"'Thank you, very much. You have done very good work. You are fired.'

"'Why, what's the matter?' I asked, astonished. 'Haven't I done good work? What do you mean?'

"'I mean that I haven't capital enough to supply so many orders at such a quick rate. I'll have to slow down a while now until I can catch up with all these new orders.'

"His statement was literally true. Although he had a good business proposition, he hadn't sufficient money to finance it.

"'If you take me in with you,' I said, 'I'll get some money and some orders too.' The idea had come to me suddenly and I didn't realize at the moment its full significance. But he agreed at once; so we worked out a regular system. Then I got some backing and started

a real business. Orders came in by the hundred; for I invaded the telegraph and financial districts where I had previously made friends as a messenger boy.

"Those were the days when some of the big hotels were being turned into office buildings and the demand for towel-and-soap service was very great. We made money and it is gratifying to know that this very service is bringing money to my partner's widow, today.

"Part of my funds for producing plays came from another odd source—prize fighting. Sports had always been one of my chief interests and, during my spare moments I witnessed a number of amateur boxing bouts.

"One night, I saw a stirring fight put on by a young chap named Terry McGovern. That he had great ability was evident; but he was working for three dollars a night! I knew, by instinct, that he was a born fighter. I persuaded him to come under my management. Then I began to arrange a schedule for him and, in a surprisingly short time, he had made a name for himself as a clean fighter.

"About one year or so later, I met George M. Cohan."

Mr. Harris stopped abruptly, walked over to his desk and sat down. He looked at me seriously and then went through the process of rubbing his hands briskly together.

"You wonder why I stopped so deliberately?" he queries. "Well, I had to impress you with the fact that I had come to the big T in my life—the real theater. It was at this time that I met Mr. Cohan. Our meeting was a very auspicious one and highly formal. It occurred, in fact, at a picnic given by the Words and Music Club. George and I were put on the same ball team, chance did the rest.

"The equipment for the game was supposed to have been complete in every detail—brand new clubs, uniforms—everything. But when we started to play, we discovered, to our surprise, that the most necessary thing of all was missing—the ball.

"'Never mind,' said Cohan, 'I'll use an apple instead.' And an apple he used and so successfully that the game went on famously. He was pitcher and I was catcher. By the time the game was over, we had become staunch friends. Our friendship ripened so quickly, in fact, that after a little confidential talk, we decided to go into business together.

"'How much money have you?' he asked.

"'None,' was my reply.

"'Neither have I.'

"'Good,' I responded, 'we are taking an equal chance.'

"And an equal chance it was—and it proved to be a very fortunate one for us. It made us successful; it made theatrical history.

"These days, however, I am an individual producer; but I have a staff of workers who have been very loyal to me. Loyalty, after all, is the thing we need most. If a man has loyal friends and loyal helpers, he has won his fight. My advice to the ambitious is this:

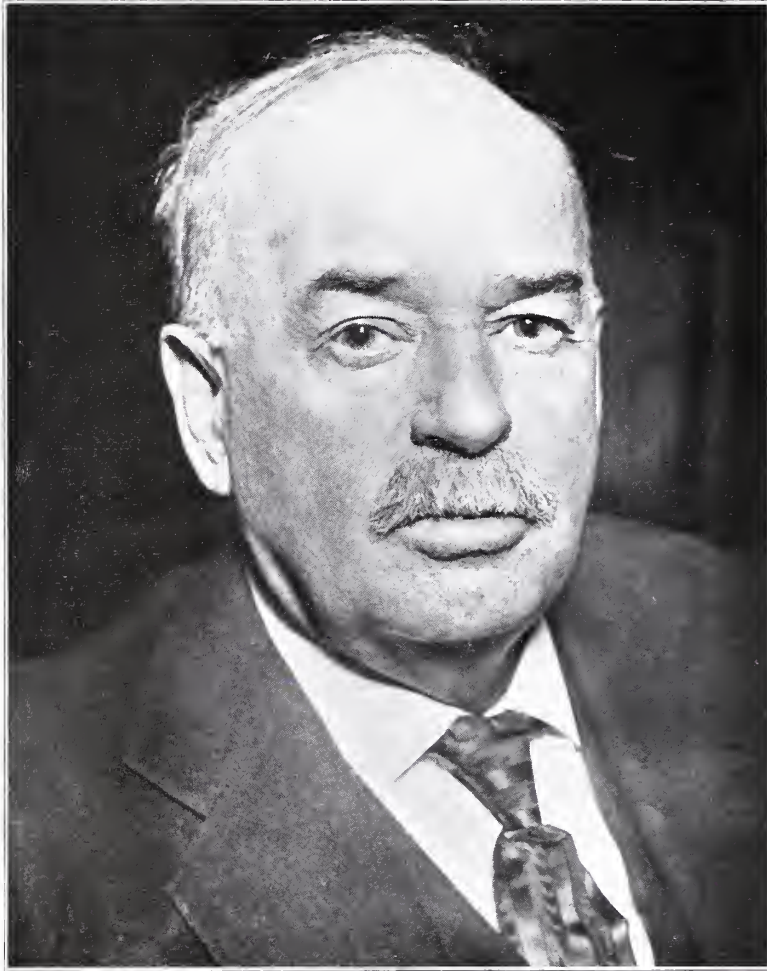
"Ask yourself if you have two or three friends who will 'go through' for you; that is, make every possible sacrifice to insure your success. If you have such friends you need fear nothing. If you have not, get busy at once, striving to win them. Cultivate loyalty in yourself and, thereby, attract loyalty to you.

"Personally, I feel that I owe certain obligations to the public. I must be loyal. I must give people the plays they like the best, plays that are worthy and clean. I want to give good plays until—"

Mr. Harris broke off casually and became somewhat introspective.

"When the end comes," he continued, "I guess I'll be a poor man. Nearly all the producers become poor. Nevertheless, the fight is great while it lasts—just like golf. One day it is good, the next day bad, but it's always stimulating."

Telegraphic Greetings from
Governor Len Small
of
ILLINOIS



GOVERNOR LEN SMALL

SAM. H. HARRIS AND THE SELWYNS,
Chicago, Illinois.

I congratulate you gentlemen, upon the completion of the wonderful new playhouse dedicated to the theatre-loving public of Chicago. Duties prevent my acceptance of your courteous invitation for opening night, but I wish you all success in your effort to provide wholesome and clean entertainment in a safe and artistic structure of which any city might be proud.

LEN SMALL.

Laugh Speedists in "Six Cylinder Love"



Ernest Truex and June Walker

Two Sam H. Harris stars who set the pace for the huge success of William Anthony McGuire's tremendous hit.

The Selwyns—Archie and Edgar

(VICE VERSA)

Being the Story of a Climb to Success after a Jump in Despair, the Moral of Which Is, "Cross Your Bridge When You Come to It."

By ROY L. McCARDELL

(Kindness of Lewis Publishing Co.)

THIS is really the story of two brothers and a half, Edgar Selwyn, Archie Selwyn, and Mike, their stepbrother.

We will devote most of the story to Edgar, however, for he is the head of the house and the handsomest. In fact, when the day comes when we have Men's Rights, and they will at least let the portraits of us goodlooking fellows alternate with the pictures of pretty girls on the magazine covers, Edgar Selwyn's pulchritude in polychrome will lead us all.

The Selwyns were a Cincinnati family and moved to Toronto when Edgar was a schoolboy, eager to learn, quick at his studies and anxious to go through high school and college.

But family vicissitudes intervened, for while the boys were still in their 'teens the Selwyns migrated to Selma, Ala. where the father and mother died, and Edgar, at seventeen—this was in 1893—made his way to Chicago, thinking the Middle West metropolis, where a World's Fair was holden, was the place an ambitious and energetic young man might found his fortunes.

But it was a time and place for spenders and not earners. Edgar Selwyn could secure no employment and his money gayed out. Shelterless, hungry and in despair, he determined desperately to destroy himself rather than beg or to endure further misery and hardship.

He picked him a bleak bridge at midnight and jumped into the Chicago River.

In those days the Chicago River had an upper shell on it like asphalt, and any one falling or jumping against it was liable to sustain a fracture.

Climbing back up on the bridge with a strained wrist and a badly bruised back, his clothes dirty but not damp, young Selwyn found a pistol poked into his face and a thickset young man standing over him and scowlingly demanding his money or his life.

Young Selwyn, who had no money and who had just tried to dispose of his life, brushed the tears of self-pity and pain from his eyes and burst into laughter.

"What are you holding me up for?" he demanded, when he could calm himself to speak.

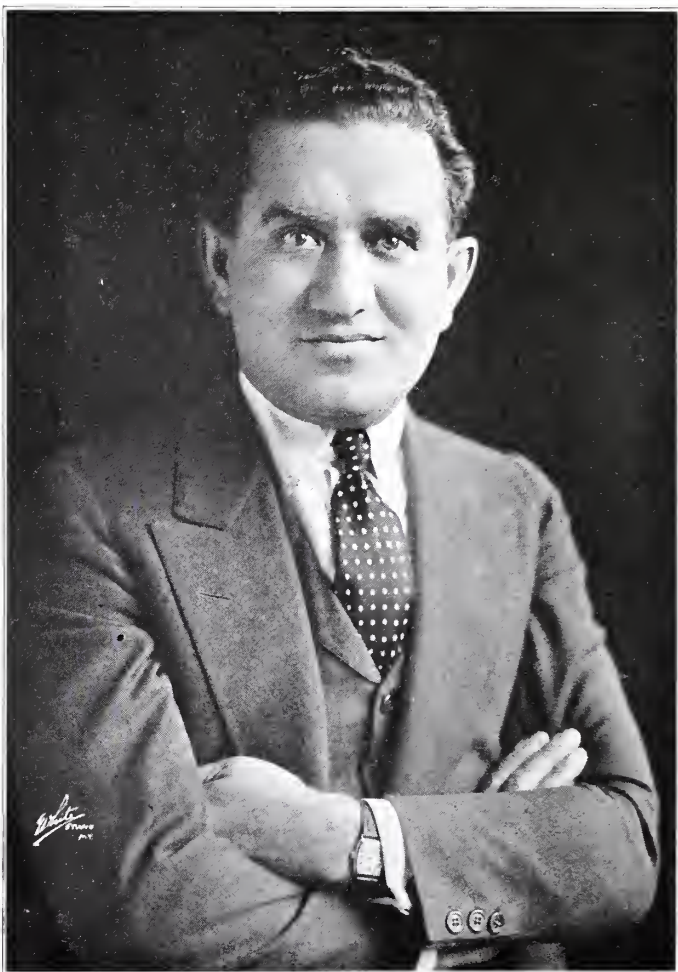
"Because I am broke!" snarled the gunman.

"Broke, and having a fine revolver like that?" gasped our hero. "Come, let's hock it and stake ourselves."

They got six dollars on the pistol. Then the gunman and his victim fed, bathed, bought clean collars, had a good night's sleep in a cheap hotel, and the next day the gunman, an amateur at sticking up, as young Selwyn was at suicide—or he would have known better than to even try to dent the Chicago River—got jobs.

The amateur holdup man is now a substantial ticket speculator, keeping well within the law, and Edgar Selwyn, if not a millionaire, is well on the way.

When, in collaboration with Roi Cooper Magrue, Edgar Selwyn put this episode of on the bridge at midnight into the play, "Rolling Stones," all the hard-boiled eggs murmured: "What an improbable situation!"



ARCHIE SELWYN

Like S. L. Rothafel and other subjects of this series of select success stories, Edgar Selwyn sold books on the installment plan, but found this a dead method of gaining a livelihood.

The year 1894 found Edgar Selwyn in New York, where he got a job as usher at the Herald Square Theatre. To ush is all right, but it is not a vocation that makes the filling out of one's income tax return a complex matter, so Edgar Selwyn, then nineteen, got with William Gillette in a small part in "Sherlock Holmes."

Edgar received \$35 per week for his histrionic efforts, and he sent for his brother, Archie, and staked the younger brother out of the weekly \$35.

Meanwhile the half-brother, Mike, had arrived in New York also, and had gotten a job as stage manager for Willie Hammerstein at the Victoria Theatre. This position Mike strenuously held on to while Willie Hammerstein lived and the old Victoria, of the varieties and the legitimate, endured.

Being young, handsome, graceful, and having the manners of a Chesterfield, and a singularly clear and pleasant voice, Edgar Selwyn progressed as an actor. He played good roles with E. H. Sothern, and in time

was cast for the part of Tony, the Mexican vaquero, in Augustus Thomas's "Arizona."

In this last role he made a pronounced hit, and from that on he was placed among the leading actors of the American stage.

The parts he has enacted since then include: Felix, in "A Gentleman of France"; Jacky, with Ethel Barrymore in "Sunday"; Jose, with Maude Adams in "That Pretty Sister of Jose's"; Dr. Ranck, in "A Doll's House"; Donald Burnside, in "Popularity," and the leading roles in many of his own plays, such as "Pierre of the Plains," and "The Arab."

Edgar Selwyn's first effort at playwriting was a one-act piece, "A Night in Havana," which was presented as a curtain raiser with a stock company which he was managing in Rochester, some fifteen years ago.

"A Night in Havana" was a good one-act play, and encouraged by its reception, he wrote "The Rough Rider's Romance," "A Friend in Need" and "Father and Son." But it was not until "The Country Boy," which he wrote and presented in 1910, that he had established himself as a playwright. Next followed "I'll Be Hanged If I Do," written for and in collaboration with William Collier; "The Arab," in 1911; "The Wall Street Girl," for Blanche Ring, written in collaboration with Margaret Mayo and "The Crowded Hour," in collaboration with Channing Pollock.

Now, all the while handsome brother Edgar was going on from usher to actor and from actor to playwright, brother Archie was building up a business as a playbroker. He is the business man of the family, and some seven or eight years ago he found himself with a thousand dollars in the bankroll and his eye open for an opportunity. Word came from Chicago that Bayard Veiller's play, recently produced here by William A. Brady and others, had received some good notices, but was getting poor audiences. He took a train for Chicago, saw the play, and bought out Brady's interest for \$10,000, paying the thousand in his bankroll down, and wiring to New York and borrowing the remaining nine thousand dollars from his brother Edgar and others.

Brought to New York, "Within the Law," with Jane Cowl in the leading role, was the outstanding smashing hit of the season, and made a fortune for its owner and established the fame of its author.

"Within the Law" was the beginning of the better fortunes of the Selwyns. They made so much money out of it that they were able to hold on determinedly as producing managers when their next two productions failed.

Of these, one was "The Girl and the Pennant," featuring Christy Mathewson, star baseball player and idol of the Polo Ground fans; and the second was a dramatization of Owen Johnson's successful novel of girlish gold diggers, "The Salamander."

Meanwhile William Harris, Jr. had produced a comedy by Salisbury Fields and Margaret Mayo called "Twin Beds." It was produced at the Fulton Theatre, and in its second week Willie Harris was heard to mutter: "I'm going to call this play 'The Folding Bed,' and close it up!"

Urged on by Margaret Mayo, the Selwyns bought "Twin Beds." They got it cheap. The night they took it over the receipts jumped \$400, and kept right on mounting up.

"Twin Beds" has netted the Selwyns in the neighborhood of a million dollars, and it is still rented out for the road and in stock, and brought a mattress full of money to them in motion pictures.

Now the Selwyns have three fine new theatres all their own and all in a row on Forty-second street; have a new theatre in Chicago and the Selwyn in Boston; plays in New York and plays on the road and everything.

In the affairs of the Selwyns, Edgar has the vision and Archie cares for the cash. He doesn't care too much for it, because his willingness to take a chance against any odds—if the chance seems good to him—gives Edgar many an anxious moment.

Sometimes Edgar and Archie quarrel about these things and sometimes they quarrel about others, but Archie believes Edgar is the finest actor, playwright and brother in all the world, and Edgar believes Archie is the best business man and far-seeing theatrical manager in the universe.

Edgar was bitten harder by the dancing bug than any living man since the days of St. Vitus. Archie can't



EDGAR SELWYN

see that stuff. He goes in for exercise without music, shoots a good game of golf, and is a bear at handball.

To a great extent Edgar and Archie divide their theatrical activities by the curtain, Edgar staying behind it and Archie in front of it.

Edgar is cool and calm, and, since the memorable incident, previously recorded, he has never crossed a bridge till he has come to it. Archie is excited and turbulent, and while he wouldn't jump off a bridge he would endeavor to jump over it.

Both Edgar and Archie are loyal to old friends and those who have helped them, even to the cherishing of kindly memories of them. Ever since they have had offices, humble or sumptuous, the portraits of their father and mother have always occupied the places of honor on the wall.

In their hearts also they keep ever the memory of that best and ablest of earnest men, Charles ("Pink") Hayes, who helped them to build up their business from the struggling days when they brought "Within the Law" to New York on hope, hazzard and borrowed money.

The motto of the Selwyns is the motto of the Three Musketeers: "All for one, and one for all."

“TWIN THEATRES bring glory to the
City of Chicago.”

Says

State's Attorney
Robert E. Crowe

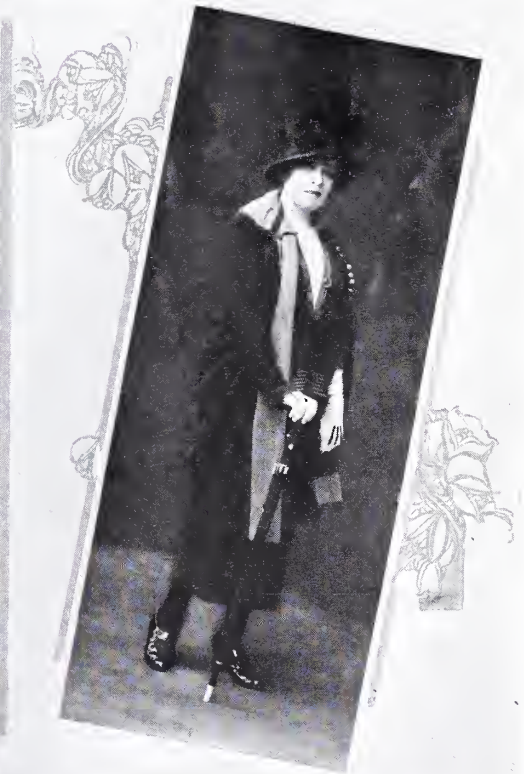


STATE'S ATTORNEY ROBERT E. CROWE

It's not an hour for words; it's one for enthusiasm, and the new Twin Theatres are responsible for the joys that the playgoers find in what this dedication means. Rightly the new structures are "For the Glory of Chicago"; edifices that not only the City of Chicago is proud of but I know the whole of Illinois will be. Congratulations to the enterprising owners."

STATE'S ATTORNEY ROBERT E. CROWE.

Being Square With "The Circle"



Mr. John Drew renews familiar abilities.
Mrs. Leslie Carter ripens remembered talents.

OUR MAYOR



WM. HALE THOMPSON

— MAYOR OF CHICAGO —

"The Twin Theatres"

Each Holds Settings for the Drama Befitting Its Place In the Realms of Art—Luxury, Comfort and Ease the Paramount Idea In Design—Architectural Inspirations Furnished by England and Italy.

By WALTER S. DUGGAN

THERE SEEMS to be a wonderful misunderstanding among the majority of architects of the present day, as to the very nature and meaning of Originality, and all of which wherein it consists.

Originality in expression does not depend on invention of new words; nor originality in poetry on invention of new measures, nor, in painting on invention of new colors, or new modes of using them. The chords of music, the harmonies of color, the general principles of the arrangement of sculptural masses, have been determined long ago, and in all probability, cannot be added to any more than they can be altered.

And thus do we hurriedly go on with our vein of thought until history assures us that the art of the Thirteenth Century was the foundation of all art—not merely the foundation but the root of it; that is to say, succeeding art was not merely built upon it but is all comprehended in it, and is developed out of it. Passing that historical Century, history further refers us to three successive branches developed from it, in each of the three following Centuries. The Fourteenth Century was pre-eminently the age of Thought; the Fifteenth the age of Drawing, and the Sixteenth the age of Painting.

Observe, first, the Fifteenth Century was pre-eminently the age of Thought. It began with the first words of the poem of Dante. Sufficient in number are the names of marvelous artists, who adorned this Century in Italy but it can be more easily recalled as the age of Dante—the age of Thought.

The men of the succeeding Century felt that they could not rival their predecessors in invention, but might excel them in execution. Original thoughts belonging to this Century (the Fifteenth) were completely rare; even Raphael and Michael Angelo themselves borrowed all their principal ideas and plans of pictures from their predecessors but they executed them with a precision up to the time unseen. History guides us to the information of the Fifteenth Century as having been the age of Leonardo, Michael Angelo, Lorenzo Ghiberti, and Raphael,—pre-eminently the age of Drawing.

The Sixteenth Century produced the four greatest Painters, that is to say, managers of color, that the world has ever seen; namely Tintoretto, Paul Veronese, Titian and Correggio. Naming of this quartet is sufficient to call the Sixteenth Century the age of Painting.

Searching back in the distant Centuries, the architects of the Twin Theatres, C. Howard Crane and H. Kenneth Franzheim, employed the Thought of the Fourteenth Century; the Drawing of the Fifteenth Century, and the Painting of the Sixteenth Century to achieve perfect ideas which were later rolled into proper affiliation with tasteful selections of the following centuries until they were all grouped and met face to face with the skilled workmanship of the Twentieth Century.

A man who has the gift will take up any style that is going, the style of his day, and will work in that, and be great in that, and make everything that he does in it look as fresh as if every thought of it had just come down from heaven. It is not to be inferred that he will not take liberties with his material, or with his rules. Neither is it to be insinuated that strange changes will not sometimes be wrought by his efforts, or his fancies in both. But those changes will be sometimes marvelous; and those liberties will be like the liberties that a great speaker takes with the language, not a defiance of the rules for the sake of singularity, but inevitable, uncalculated and brilliant consequences of an effort to express what the language, without such infraction, could not.

Very fitting, therefore, in these days of ostentatious "palaces" erected by the majority of theatre owners,

particularly those in the cinema field, it is with a sense of relief that one finds such theatres as the Selwyn and Harris, where the sole aim has been one of simplicity and sincerity in the use of material. An effort has been made to achieve luxury, comfort and ease but to avoid the tinsel, sham and make-believe so long associated with the theatre, and to use instead the very finest material in order to produce a setting for the drama befitting its place in the realms of art.

Thus Chicago,—The Wonder City,—has today an unchallenged institution in the Twin Theatres, two perfect temples of the seven arts of the stage, thoroughly functioned in erection after a common sense understanding of what is meant by Originality.

Modesty attends the Twin Theatres openings but after all there is an under-current of pride which no one could possibly confuse with conceit. The Twin Theatres mean something more than merely new theatres in Chicago. Our Great Metropolis, patriotically saturated with the "I Will" spirit, has seen other theatres built and opened. The significant thing behind the Twin Theatres is that it is the most important move towards equipping the faithful playgoers of this city with theatres that can be looked upon as institutions in pointing with pride to the many civic undertakings in the Progress of Chicago.

Chicago may well be proud of having been the birthplace of the Twin Theatres,—the joining of hands of America's foremost theatrical producers, the Selwyns and Sam H. Harris. Is it not accurate in a hurried description of the Twin Theatres to claim Chicago stands alone in the United States or in the world, for that matter, of being the only city having Twin Theatres for the highest form of art?

The building operations were conceived and begun in the complex difficulties of labor unrest with commercial and industrial chaos to contend with. Here it is most proper to congratulate Crosby Gaige for his most wonderful manipulation of situations that were heart-rending at times, yet so triumphantly and skillfully functioned that it isn't exaggerating to say Mr. Gaige stands alone as a genius in the matter of promoting such an institution as the Twin Theatres completed are brilliantly credited with being.

In the making of a model institution like the Twin Theatres a thousand elements combine with which the average playgoer is unfamiliar. Space forbids a complete detailed account of placing the credit, the smallest particle of it, to where it could be joyously and rightly tabulated in this hour of greeting. The Longacre Construction Company is to be credited with the major work in the construction of the Twin Theatres. The skilled workmanship as accomplished in every trade affiliated with the Institution is bewildering and conveys positive assurance that the management of the Twin Theatres has gone to enormous expense in having their ideas of what they wanted to give the Chicago public, fully fulfilled. To the credit of Charles Hunter Bettis must go honorable mention of the highest rank for tasteful selections in designs and decorations.

The exterior of the Twin Theatres speaks for itself, being edifices that will be points of interest for the sight-seers in our Wonder City. Poetical expressions could be employed to describe the impressions that the exterior of the Twin Theatres inspires but again simplicity and sincerity forms the passing comment.

The interior of the Selwyn Theatre, while Georgian in general character, with the influence of Grinling Gibbons, has a freedom from rigid period exactness which helps to give an air of quiet genuineness in perfect harmony and accord with the period represented.

(Continued on page twenty-one)

**LONGACRE ENGINEERING AND
CONSTRUCTION COMPANY**

INCORPORATED

Building Construction

**UNITY BUILDING
CHICAGO**

GENERAL CONTRACTORS FOR THE TWIN THEATRES

(Continued from page nineteen)

The entire walls, from the carpeted floors to the coffered ceilings, are of the finest English walnut, especially selected for grain and texture. The walls are divided into large panels, devoid of all carving, except for the over-box, cornice and proscenium treatments, the effect being achieved by the beauty of the wood itself. In contrast to the soft brown tone of the walls, the ceiling is an elaborate coffered pattern, in perfect scale, executed in antique gold and greens, mellowed by the patina of time. The lighting fixtures hanging from the ceiling and in the boxes are of the finest old cut crystal and gold. The boxes and proscenium are hung with exquisite green and gold French silk damask, draped in simple folds and avoiding the elaborate festoons, cascades, and voluminous valances ordinarily seen in theatres. The whole effect is one of simple richness, such as is found in the homes of the most discriminating.

The effect of luxury has been carried throughout the whole theatre in the lobby, foyers, lounges, smoking rooms, ladies' boudoirs, manager's office, and even in the spaces to which the general public has no admittance.

The main lounge room in the basement is one of the finest examples of English Georgian in the country. The wood paneled walls are painted in a parchment color that makes a perfect background for the unusually fine collection of furniture and paintings. The soft blues of the Adams consoles, painted in the manner of Angelica Kauffman, harmonize perfectly with the neutral tone of the walls, the paintings, and the coloring of the needle-point and tapestry. In fact, the whole color scheme of the room is so perfectly balanced that it may be likened to a musical composition worthy of Rubenstein or Tschaikowsky.

The ladies' boudoir adjoining the lounge on the north is finished in a soft apple green. The furniture is in parchment tone, illuminated by delicate decorating in the manner of the Venetian furniture of the sixteenth century.

The men's smoking room, while Georgian also in character, is finished in a more robust manner. The paneled walls are in old ivory, and the furniture is walnut with deep seated divans and chairs covered with fine tapestry.

The lounge and ladies' boudoir on the mezzanine floor, arranged for the balcony patrons, are finished as beautifully as the remainder of the theatre. The walls of the lounge are paneled in the same walnut as the auditorium, and the simple groined ceiling is frescoed with medallions and vignetted figures.

The ladies' boudoir is done in a soft lavender tone and the furniture is delicately painted, as is that in the boudoir on the lower floor.

In fact, the whole collection of furniture, paintings, and "objets d'art" is one worthy of a place in any museum, and volumes might be written on individual pieces.

The Harris Theatre has been designed as has its twin, the Selwyn, with the paramount idea—luxury, comfort and ease.

The interior treatment here is also of wood, but the architectural style is entirely different. Instead of going to England for his architectural inspiration, Mr. Harris has gone to Italy, the land of sunshine, music, and romance—the land of Verdi and Donizetti, whose names emblazon the cartouches in the frieze of the auditorium. Here, instead of drawing from the eighteenth century, Mr. Harris has gone back into history two centuries earlier, to Florence at the zenith of its culture and artistic exuberance and splendor, and has taken his inspiration from the palazzos of the old Florentine podestas. But while the theatre is in the style of the Florentine school, it also is in no sense a stupid reproduction.

The walls are paneled in dark Italian walnut, embellished with elaborate intarsia and gold ornament. The box treatment, as a contrast to the dark mellow tones of the walnut, shows an antique gold and polychrome balcony window, hung with the richest oxblood tassels in the form of baldichinos.

The ceiling is a handsome coffered one done in gold, embellished with the richest colors, all antiqued and toned down into an effect of quiet beauty. The whole theme is one of utmost richness and refinement, and is carried throughout the entire theatre.

The main lounge room in the basement, with the ladies' boudoir and the men's smoking room adjoining, is identical in plan to that of the Selwyn, except for the ladies' boudoir, which is Georgian in style, the remainder is Florentine. The main lounge and the smoking room are reproductions of rooms in the Davanzati Palazzo in Florence.

The walls are finished in palmed plaster in both rooms. The main lounge room, with its large fireplace and its wood beamed ceiling illuminated in colors, has the genuineness of the original rooms in the Davanzati Palazzo. The furnishings of both rooms are, for the most part, reproductions of the actual furniture used there. The paintings and smaller objects of decoration are originals.

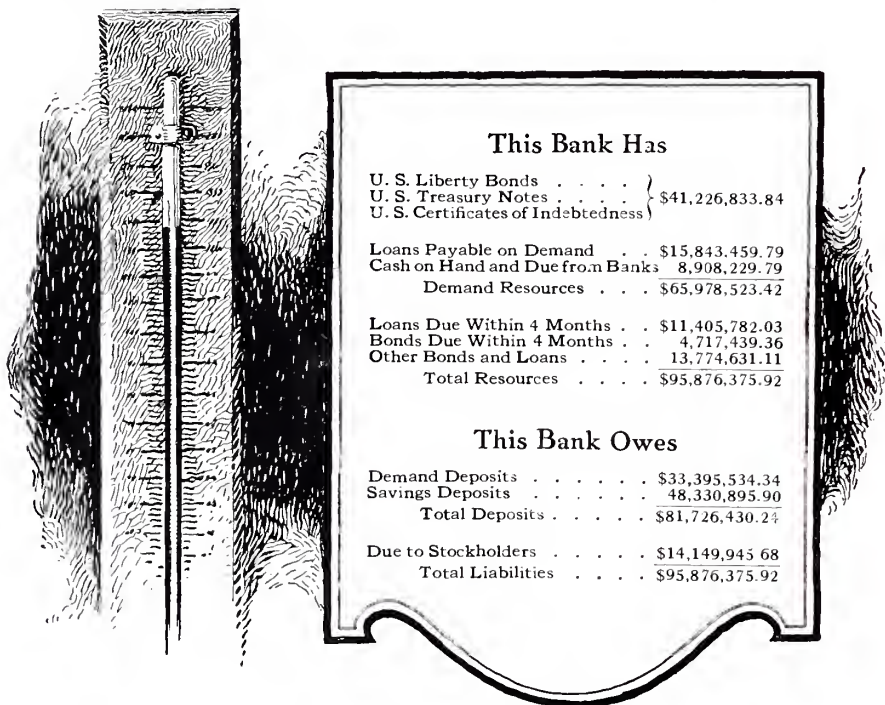
The mezzanine lounge is carried out in a similar spirit. The walls are of stone, and the ceiling is groined and decorated with fresco.

In all America there is not a more artistic, honest, worthy, sane, laudable, trustworthy and thoroughly progressive Institution than the Twin Theatres,—the gift of Sam H. Harris and The Selwyns to the People of Chicago!

Three Memorable Dates In Chicago's History

- | | |
|------------------|---|
| June 28, 1840 — | Opening of Chicago's first dramatic theatre, Randolph near Dearborn, by John B. Rice. |
| Sept. 18, 1922 — | Opening of Selwyn Theatre, Dearborn at Lake street, by the Selwyns. |
| Oct. 9, 1922 — | Opening of the Harris Theatre, Dearborn at Lake street, by Sam H. Harris. |

Degrees of Safety



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Sam H. Harris

By arrangement with Lewis & Gordon—Presents

“SIX CYLINDER LOVE”

A COMEDY

By WILLIAM ANTHONY McGUIRE

—with—

ERNEST TRUEX

Staged under direction of Sam Forrest.

CHARACTERS

(In the order in which they speak)

Geraldine Burton.....	ELEANOR GORDON
Richard Burton.....	DONALD MEEK
Phyllis Burton.....	ROSE BURDICK
Mary.....	MARY HALLIDAY
Margaret Rogers.....	LOUISE PRUSSING
Bertram Rogers.....	JACK LESLIE
Harold Winston.....	NICHOLAS JOY
Gilbert Sterling.....	ERNEST TRUEX
Marilyn Sterling.....	JUNE WALKER
William Donroy.....	RALPH SIPPERLY
George Stapleton.....	BERTON CHURCHILL
Smith.....	HARRY HAMMILL
Tom Johnson.....	HOWARD HULL GIBSON

ACT I—The Suburban homes of Richard Burton and Gilbert Sterling.
Long Island. Sunday morning.

Intermission 9 minutes.

ACT II—Living Room of the Sterling home. Several months later.
Evening.

Intermission 6 minutes.

ACT III—The Sterling home. A month later.

For Mr. Harris:

Norman Houston.....	General Stage Manager
Howard Hull Gibson.....	Stage Manager

THE TWIN THEATRES

The Selwyns Present

Mr. John Drew and Mrs. Leslie Carter

—IN—

THE CIRCLE

A Modern Comedy in Three Acts

By W. Somerset Maugham

CAST

(In the order of Their First Appearance)

Arnold Champion-Cheney, M. P.	ROBERT RENDEL
Footman	CHARLES F. SEALY
Mrs. Shenstone	PEGGY PORTER
Elizabeth	CLARA MOORES
Edward Luton	JEROME PATRICK
Clive Champion-Cheney	ERNEST LAWFORD
Butler	WALTER SODERLING
Lord Porteous	JOHN DREW
Lady Catherine Champion-Cheney	MRS. LESLIE CARTER

Staged by Clifford Brooke.

Synopsis of Scenery

The scene is laid in the drawing room at Aston-Adey Arnold
Champion-Cheney's house in Dorset, England.

ACT I—Morning.

ACT II—Afternoon.

ACT III—Evening of the same day.

The scene designed by Clifford Pember; built at Selwyn Studio.

Furniture decorations by John Hutaft, Inc.

Mrs. Carter's costumes designed by Mrs. MacHorter and executed
by Lucille.

Miss Moores' sport costumes and second and third act frocks designed
and executed by Milgrim.

For the Selwyns

General Manager	John M. Welch
Company Manager	W. L. Payne
Stage Manager	Walter Soderling

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for Handling Scenery

The following is a list of theatres in New York equipped by Peter Clark: *New York Hippodrome, Metropolitan Opera House, New Amsterdam, Henry Miller, Capitol, Times Square, Apollo and Music Box.*

For the B. F. Keith Company, I have equipped the following theatres: *Palace Theatre, New York, Prospect, Brooklyn,*

N. Y., Fordham, Bronx, N. Y., Providence, Providence, R. I., Syracuse, Syracuse, N. Y.

I have equipped the following theatres in Chicago: *Balaban & Katz's Tivoli, Chicago, Apollo and State-Lake Theatres.*

Other theatres are: *National Theatre, Mexico and National Theatre, Havana, Cuba.*

The Hidden Power

Such Is the General Manager of Theatrical Firms Like the Selwyns and Sam H. Harris In Forming the Whole Success of Theatrical Enterprises.



✓ JACK WELCH

IT'S NOT an easy task sitting in the general manager's chair of a theatrical firm. One hundred and one matter comes up without a moment's warning, each requiring an instantaneous decision. It's come to be known that the strength of a theatrical firm rests with the qualifications and calibre of the individual

holding down this office. Labors of the general manager do not come before the public such as the success of "stars," but the general manager is a part of the whole success of both "star" and firm. It's the duty of the general manager to select the time of year and the proper place for "stars" and plays to obtain their biggest success. This is done via a clever handling of the route books. Much could be written about the responsibilities of the general manager but space forbids. Suffice it to say the office assists materially in the whole success of a theatrical firm by the shrewdness in which it is functioned.

In Jack Welch and Abe Levy, the Twin Theatres have two of the best known and most competent general managers in America. Each is versed in every trick of the responsibilities of the positions they so ably execute, and it will be upon their shoulders that the duties to keep both theatres properly filled with attractions that Chicago playgoers desire, will fall—Levy for the Harris and Welch for the Selwyn.

The Editor of the Souvenir Program tried in vain to secure Mr. Levy's photo, but even the "borrow or steal" system failed to give Abe the space he so rightly deserves.

The Managers

Each of the Twin Theatres Will Have Separate Managers, Who Will Work Jointly For the Success of Chicago's New Institution.

Col. "Billy" Roche HARRIS

Col. "Billy" Roche will be the manager of the Harris. It is most fitting to use Tom Bashaw's words in the "Herald-Examiner" anent "Billy's" appointment. Wrote Bashaw: "The departure of Col. "Billy" Roche from the Palace Music Hall management is one of those regrettable affairs which one finds hard to put into words, but the Orpheum circuit's loss will be the Harris theatrical concern's gain, and when the new Harris swings open its door the "customers" will be subject to congratulations as the genial, kindly Colonel smiles upon the inpouring crowds."

Manager Roche is versed in every branch of theatrical management and his appointment has brought the Harris offices the sort of congratulations that when the playgoers of this city extend them they mean them.

Walter S. Duggan THE SELWYN

It was fourteen years ago that Walter S. Duggan, the Selwyns manager, first started in the theatrical business in Chicago. Since that time the new manager has been affiliated with the stage's greatest "stars" in the role of publicity representative. It was while managing Raymond Hitchcock in "Hitchy-Koo" in Chicago that Duggan enlisted in the army for overseas service. After actual service at the front, the Selwyns' manager received a foreign discharge in order to become press representative for the London Hippodrome. On his return to America, Duggan exploited the transcontinental tour of Jane Cowl in "Smilin' Thru," which set a record at the Cort Theatre. Chicago has been more or less the new manager's home for the last ten years and his fondness for our Wonder City encouraged the Selwyns to place him here permanently. In addition to the managerial duties, Duggan will care for the publicity of the Selwyn attractions.

Avoid Loss—Add Comfort and Sanitation

In the washroom much can be done to help or to hinder the popularity of the theatre.



ROUSSO'S INDIVIDUAL "LOCKED-ON" TOWEL SERVICE

The installation of Roussso's cabinets and Individual Locked-On Towels in the new Harris and Selwyn Theatres illustrates the interest the owners have for public comfort and welfare and further attests the popularity of this unsurpassed system.

This service supplies a clean CLOTH towel for each person each time it is needed; a towel that no one has used since it left the laundry and no one will use again until it is re-washed and sterilized; a service that eliminates the fire hazard which is always present where piles of combustible waste are allowed to accumulate; a service that fosters good will in your patrons and makes them glad to come back.



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How William Anthony McGuire Climbed the Heights

To Authorship—A Chicago Boy Who Has Won Big Honors.

IN THESE DAYS of fierce competition to reach the ever reading and always eye-open public, it is something to move up to the front rails and stick there. It is all the more achievement when the success deals with a play that could stay in the Broadway district for a solid year and to big business. Such an achievement must be credited to William Anthony McGuire whose clever "Six Cylinder Love" proves that the author knows what people want and knows how to write it for them.

Mr. McGuire had the old hard and fast struggles of the writer. Listen to what he says:

"My first play, entitled the "Walls of Wall Street," was produced at South Bend, Ind. while I was a student of Notre Dame. The two leading parts were played by Allan Dwan (then a professor at Notre Dame) and myself. Outside of a very good performance—by Dwan—and the loss of my moustache during act two, there is really nothing about that production worth recording. Shortly after this production, with no actual reason for so doing, I decided that I was a playwright, and with a keen foresight, I perhaps did not realize at the time, I started out to protect my career by becoming dramatic critic of the South Bend News. I don't know of any newspapers that ever requested the syndicate privilege of printing my criticisms, but I do recall that I gave many an author and actor tons of encouragement because I never wrote a destructive criticism, and for this reason my reviews did not attract any special attention and, in due course, I was relieved of my position.

"Thereafter, I wrote the "Heights" for Frank Keenan. This play held the record for New York's longest run until the advent of "Lightning," having lasted one more consecutive week on Broadway. After that, a very good book written by James Medill Patterson, entitled "Rebellion" inspired my play "The Divorce Question." I thought Mr. Patterson's book so well written that I felt his theme might be generally accepted through the force of his literary ability. Disagreeing with his theme, I wrote an answer, and this was the play "The Divorce Question." I don't know whether Mr. Patterson considered my play an answer, but the public liked my story. The play ran almost an entire season in Chicago, and four companies subsequently presented it on the road. After this I wrote "Everyman's Castle," which after a year's tour with an all star cast, became "The Good Bad Woman." Until you asked to chronicle my plays, I had happily forgotten this incident.



WILLIAM ANTHONY MCGUIRE

"Then I wrote a play for A. H. Woods, of which "Peace" was the theme. A general international fight destroyed my thesis. After that I wrote "Six Cylinder Love." The critics have been very generous to this play, and the public more so. True, some of the critics have accused me of employing "hokum" to obtain my results, but I defy them to write a play reflecting American life without resorting to this so-called "hokum," because what is so commonly designated is the American way of living. For instance, it was not an author who discovered the banana peel as the means of a laugh, nor is it far fetched to say that bad coffee has been the beginning of many a domestic squabble.

"Hokum" has been a very much misapplied word, because after reducing it to its finest meaning, which does it describe the more accurately, Charlie Chaplin fighting in a pastry shop . . . hitting someone with a custard pie . . . or Petruccio in the "Taming of the Shrew" throwing a side of beef at a valet."

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Broadcasting Selwyn News

Julia Chandler, Publicity Director for the Selwyns, Keeps
Constant Tab on the Public Consciousness of Two Continents



JULIA CHANDLER

IN A BIG, buff-paneled office, at the top of the Selwyn Theatre Building in the heart of the theatrical district of New York City, a young Southern woman sits at a big square desk broadcasting news of one of the most active and successful theatrical firms in the world. This woman is Julia Chandler, and the firm whose publicity she has been directing for the past three years is the Selwyns. Some fine day when you are in New York, if you will drop in

for a chat with this fascinating bit of femininity who keeps tab on the public consciousness of two continents you'll hear some interesting things about "the psychology of reiteration"; the "value to a producer of public confidence"; "euphonious phraseology", and other such phrases which Mrs. Chandler has applied with phenomenal success in her job of "telling the world".

That last is her own graphic description of her work. "The Selwyns produce the plays, and I tell the world," is the way she tersely describes it.

Mrs. Chandler is singularly qualified to "tell the world" for the Selwyns, and to tell it in a manner which will make it listen, for behind her present work lie twelve years of brilliant newspaper and magazine success. She began her literary career, on the Pittsburgh Post as a cub reporter, and found it about the most thrilling experience which had come into her life, for she came from an old Southern family whose men folk frowned disapproval on women who compete with them in business and professional life. When she, therefore, broke down their prejudice sufficiently to gain the opportunity to prove herself as capable as her brothers, she felt she had to "make the grade". From Pittsburgh she became a special feature writer for the Chicago Tribune, spending four years in this city covering "Sunday assignments" and contributing successfully to magazines. Then came seven years in Washington, D. C., where, as a dramatic critic and editor, Mrs. Chandler had ample opportunity for the study of theatrical publicity and its purveyors.

"In the growth of the American Theatre there has been no factor more vital than the evolution which has occurred in the past ten years in theatrical publicity and the people handling it," she told the writer of this sketch in her New York offices a couple of weeks ago.

"During my years in Washington I reviewed over nine hundred plays. Ahead of each of these plays came men, or women, so I saw and talked with representatives of theatrical producers from every section of the world. At the beginning of this period I observed that the chief consideration of the press representative was to get space. It didn't seem to matter to him whether what was put in that space was calculated to help his 'show' and create confidence in its producer, or not. His ruling passion was a 'showing for his New York office'. Of course the agent wasn't entirely to blame if the firm he represented was not sufficiently astute to know whether the sort of publicity he put over was a help or a hindrance. In most cases the New York office was too deluged with other interests to take the time or trouble to know what was being broadcasted across the world in its name. Truth to tell Mr. New York Producer hadn't thought very much about the public consciousness and the sort of thing his agents all over the world were shoving into it through the medium of

the press. He hadn't taken time to figure out the power of the printed word with a gullible public. The effect upon his reputation as a producer by the constant repetition of tawdry publicity had not been driven home to him.

"Then," said Mrs. Chandler, "he awakened. And when he awakened the day of the new publicity had dawned. I don't know just how it happened but we'll imagine it was something like this:

"A certain star told her manager that she wanted him to employ the most capable writer he knew to handle her publicity. 'He must not only have earned his reputation as a writer of character and force, but he must know heaps and heaps about public consciousness. He must know the value of continuously pounding into that consciousness the right thought about me; about the play in which I am to appear; and about you as the producer of that play. I want the confidence of the public to which I play, and I can't get it through sensational stories about my jewels; the sort of baths I take; whether or not I approve bobbed hair; or if I scratch my husband.'

"Mr. Producer objected that such a man (or woman) would cost money. 'Then there's no better place to spend it,' we'll suppose the star, sane enough, to have replied.

"Then let's suppose that Mr. Producer yielded, and having had his attention called to the vital matter, watched the results for this particular star with this particular play, and was amazed to see the public consciousness so reached by the man he had employed to 'tell the world' through the public press that by and by the world gave the player in question an adoration based on such lasting things as respect for her art; confidence in the producer managing her; assurance that the play in which she would appear would be always the best obtainable. And the reaction of the box office proved that the player who had thus begun the era of a new publicity in the theatrical world had been a thousand times right.

"Now the new publicity may not have begun just this way, but it did happen—even before I gave up my dramatic desk in Washington—that Mr. New York Producer awakened to some understanding of the importance of feeding the public consciousness with a type of publicity which would make that public believe in him. Somehow he came to the realization that he would be judged according to the manner in which he was represented in the press. He found out that it wasn't enough to present the best plays he could get with the best companies he could engage to play them and the most artistic productions he could have builded. He had to let the world know he was doing this, and had to let it know in a way which would make that world believe it.

"It was a vital discovery—vital to the producer and as vital to the public. Out of it has grown a complete evolution in the publicity departments of the biggest theatrical firms in the world. The press representative who keeps his (or her) fingers on the pulse of the world must be a born psychologist. He must know people. He must have the ability to write such a good story that the Metropolitan Editor is glad to get it, but tell it in such a way that it will forever reiterate the thing he is trying to have sink into public consciousness. He cannot do it obtrusively. He must have infinite tact, both in his writing and in his personal associations. Underlying, overlying, and forever permeating his work must be his own saturation with his purpose, which is to win the confidence of the amusement-seeking world for the firm he is representing. To do this the Publicity Director must have faith in his firm and the artistic value of this firm's contributions to the theatre. Otherwise he might 'tell the world' until Gabriel blew his trumpet and the world wouldn't believe a word of it."

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Jerome Crowley, Chief Fitzmorris and Parnell Egan telling Mayor John F. Hylan of New York, how proud Chicago is of the new Twin Theatres. Mayor Hylan replied: "New York extends greetings to Chicago for having Mr. Harris and the Selwyns in their midst; our people in New York are fully aware of the splendid theatre enterprises of these gentlemen on Forty-second street. My sincere congratulations to the good people of Chicago for making it an object for the New York producers to enlarge their scope of work. Let the people of New York and the people of Chicago enjoy the shows these combined playhouses will offer while they are good, clean shows."

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MAYOR JAMES M. CURLEY

City of Boston, Office of the Mayor

August 29, 1922

I assure you it is a very great pleasure to extend to Messrs. Archibald Selwyn, Edgar Selwyn and Sam H. Harris, representative leaders of the theatrical profession, my hearty congratulation upon the dedication of the Twin Theatres at Chicago. No men in America have more loyally served the highest and best character of dramatic presentation, and in the dedication of this beautiful theatre I sincerely wish them not only that prosperity which they so eminently deserve, but even more than they can now anticipate.

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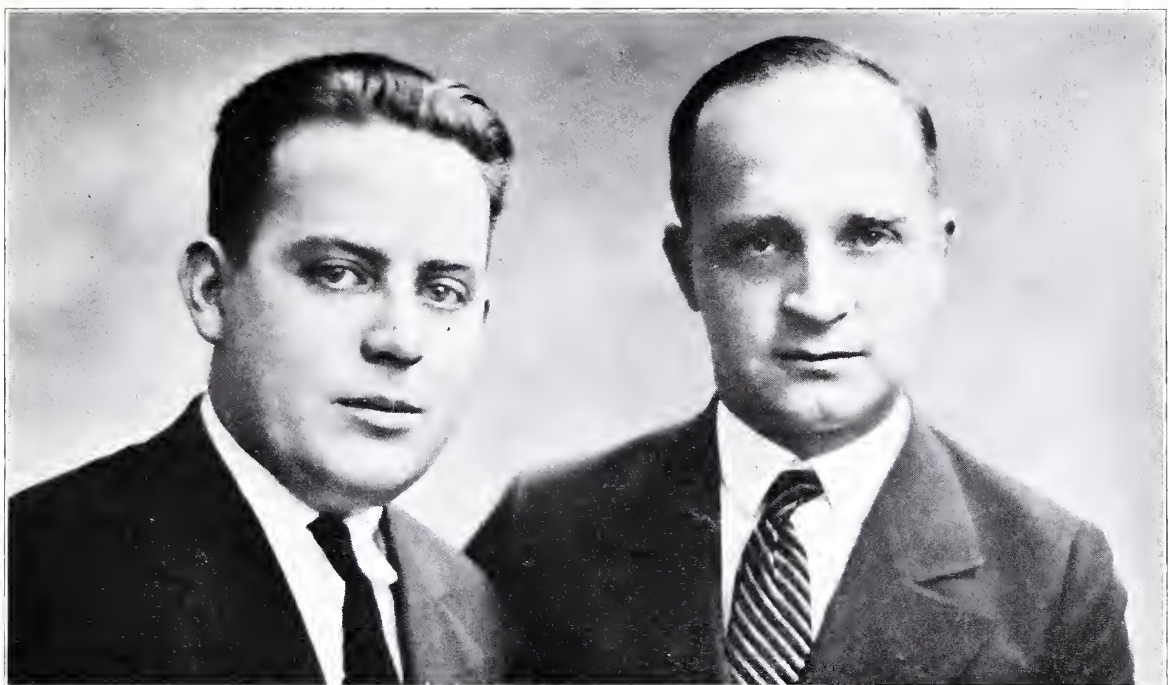
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NIGHT—THE
OPENING OF
THE TWIN THEATRES.”

—*Peggy O'Neil*

Back in New York for a brief stay after a 2-years' engagement in “Paddy the Next Best Thing”, Savoy Theatre, London.

Stars On The Horizon!

THE management of the Twin Theatres has many pleasant surprises in store for the enjoyment of the Chicago playgoers.

The new season will not pass without the always welcomed visit of that beloved star, Jane Cowl.

Wallace Eddinger and Mary Nash will be seen in the highly successful Cort Theatre, New York hit, "Captain Applejack."

The Selwyn Studios in New York were damaged by fire last week, several productions and many antiques being totally lost.

Frank Reicher, Selwyns new stage director, had Mr. Ben-Ami join him in Berlin to see "Du Wunderlichen Geschichten des Kapellmeister Kreisler" which the Selwyns will produce here under the title of "The Mysterious Tales of Hoffman" with Mr. Ben-Ami in the title role.

IF there is any advance news wanted concerning Sam H. Harris' or the Selwyns' stars and attractions, write the publicity department of the Twin Theatres for immediate information.



Jane Cowl

One of the early attractions will be Barney Bernard and Alexander Carr in "Partners Again."

William Collier will return to his loyal Chicago following with "The Music Box."

The last effort in musical entertainment, and that's what "The Music Box" is, will be a Chicago treat this season.

"It's A Boy" is another Sam H. Harris success that is credited to the fertile brain of William Anthony McGuire.

Chicagoans will learn with interest of the latest development in the career of one of its most promising buds, Louise Prussing, who is the daughter of Eugene Prussing, a well known corporation lawyer of Chicago. Miss Prussing is in "Six Cylinder Love." At one time the Prussings' home in Dearborn street, was a center of hospitality for one of the most interesting sets on the North side. At one time they lived in Winnetka and there as on Dearborn street, some of the best known men and women of Chicago were their frequent callers. When Louise made her debut she was acclaimed the most beautiful bud of the season. Her hair was a beautiful spun gold color and her eyes deep pools of blue with lashes that were a special mark of beauty.



Wallace Eddinger and Mary Nash, in "Captain Applejack."

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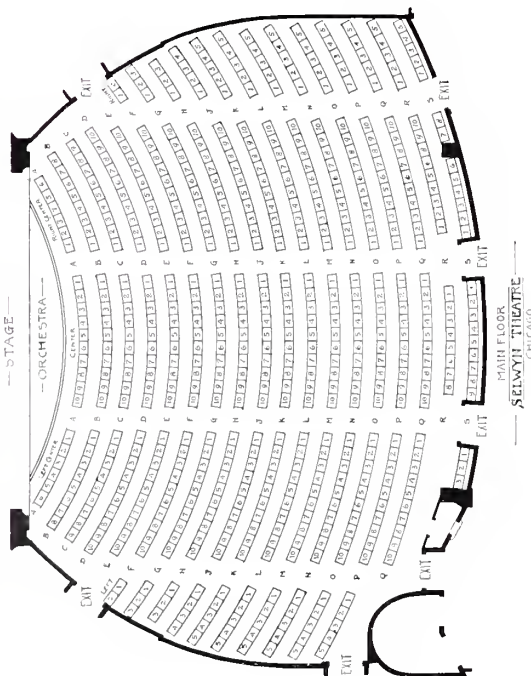
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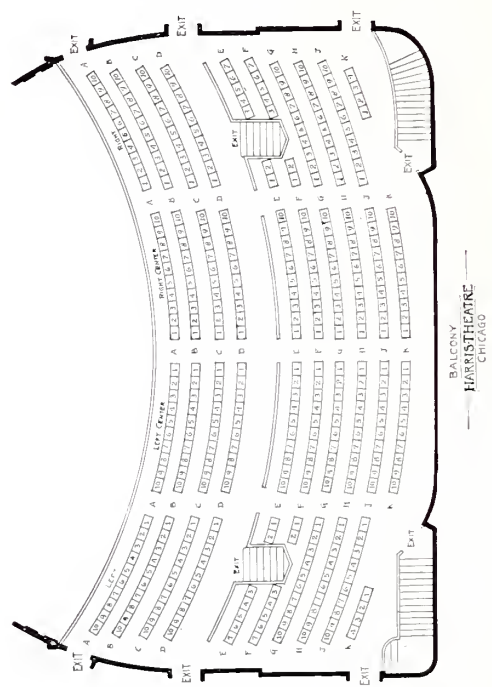
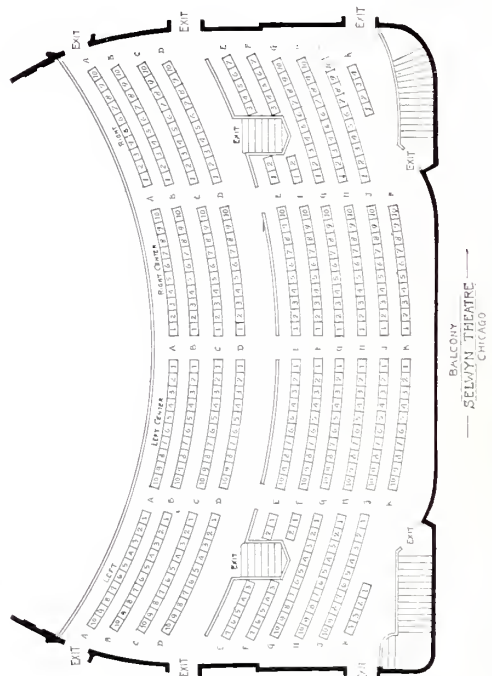
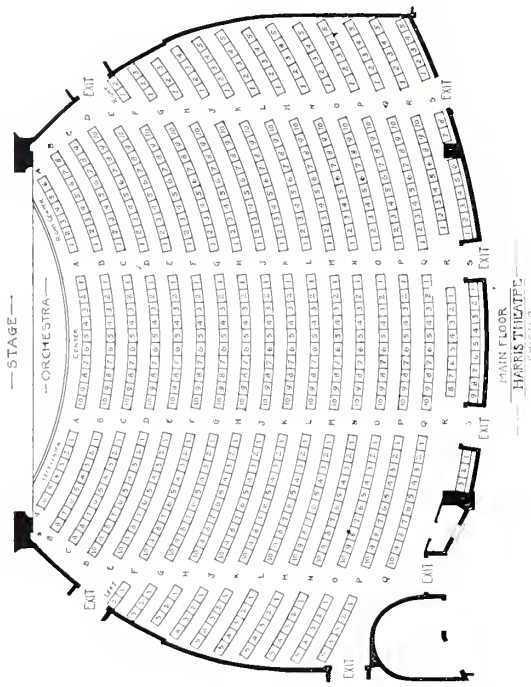
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